

Qual per ignoto calle

Qual per i- gno- to cal- le muo- ve dub- bio- so pel- le- gri- no il pie- de, de- sio l'in-

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line with whole notes and chords in the right hand.

- cal- za, e reo ti- mor l'ar- re- sta; Nel pro- fon- do di te- tra or- ri- da val- le,

The second system of the musical score. The vocal line continues with a measure rest marked with a '5' above it, followed by more eighth and sixteenth notes. The piano accompaniment continues with similar harmonic support, including some sixteenth-note runs in the right hand.

sen- za rag- gio di stel- la ca- li- gi- no- sa not- te il

The third system of the musical score. The vocal line concludes with a series of eighth and sixteenth notes. The piano accompaniment provides a final harmonic setting for the phrase.

10

pre- me, e lo cir- con- da. Ter- ri- bi- le_ tem- pe- sta di

spes- si tuo- ni, e lam- pi lo sbi- got- ti- to cor

pre- me, e fla- gel- la; Pur vin- to del de- si- o pren- de co-

15

- rag- gio, ti mor non cuo- re e se- gue il suo vi- ag- gio. Tal mi- se- ro son i- o,

che nel sentier d'a-mo-re, ben-che d'a-spro ri-go-re pro-vi ar-ma-ta co-lei mi vuol

mor-to, pur con oc-cul-ta for-za non man-co, e non si

smor-za in me la fia-ma, e spe-ro al-fin con-for-to.

Andante

5

Quel pas- se- gier_ son_ i- o Che vo... cer- can- do in te Mia

Quel pas- se- glier son- i- o Che vo- cer- can-do in te Mia

bel- la a- mo- re e fe', E sol ri- tro- vo, oh Di- o, e

sol ri- tro- vo, oh Di- o Ri- go-

re, ri- go- re e cru- del-

- tà, e cru- del-

25

- tà. E pur co-stan- te I-

- re- ne Bel- la ne-mi- ca mi- a Men- or- go- gli- o- sa, e ri- o Spe- ro che di mie

30

pe- ne Un

gior- no av- rai ^{tr}pie- tà. Mía bel- la, bel- la I- re- ne

35
Men _ or- go- gli- sa, e ri- o Spe- ro che di _ mie _ pe-

ne Un ^[tr]gior- no av- rai pie- tà. D.C.

Deh più non re- gni nel tuo gen- til pet- to u- na si fie- ra vo- glia,

5

che mal con-vien-si à de-li-ca-to vi-so di vo-ler la mia mor-te

dop-pio tan-ti tor-men-ti e tan-te pe-ne. Can-gia dunq;ben a-mi-o, can-gia con-

10

- si- glio; Vol- gi se-re-no il ci- glio à me, che t'a- mo, d'un a- mor si for- te, che mai per

15

tem-po, o va-ri-ar di lo-co s'e-stin-gue-rà si ca-ro, e gen-til fuo-co.

Allegro

The first system of musical notation consists of three staves. The top staff is a single treble clef with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-4 show a continuous eighth-note accompaniment in the bass staff and chords in the middle staff.

The second system of musical notation consists of three staves. The top staff has a whole rest in measure 5, followed by a half rest in measure 6, and then a quarter note G4 in measure 7, which is tied to a quarter note A4 in measure 8. The lyrics "Qual dop- po" are written below measure 7. The middle and bottom staves continue the accompaniment.

The third system of musical notation consists of three staves. The top staff has a continuous eighth-note melody. The lyrics "lam-" are written below measure 9. The middle and bottom staves continue the accompaniment.

The fourth system of musical notation consists of three staves. The top staff has a continuous eighth-note melody. The lyrics "pi, e tur- bi- ni Ap- par l' Au- ro- ra ful- gi- da" are written below measures 13-16. The middle and bottom staves continue the accompaniment.

À dis- si- par le te- ne-

15
- bre d'o- scu- ra not- te or- ri- bi- le

E il pel- le- gri- no ti-mi-do ri- tor- na à con- so-

[3] 20
- lar, tr tr tr tr

25

tr tr tr tr

à con- so- lar.

Qual dop- po lam-

30

pi, e tur- bi-ni Ap- par l'Au- ro- ra

ful- gi-da. Ap- par l'Au- ro- ra ful- gi-da À

35

dis - si - par le te - ne - bre d'o-

-scu - ra not - te or - ri - bi - le E il pel - le - gri - no

40

ti - mi - do ri - tor - na à con - so - lar,

45

ti - mi - do ri - tor - na à con - so - lar,

à con- so- lar, [à con- so- lar.]

50

Co- sì men- fie- ro, e ri- gi- do se

55

vol- gi à me- L'a- ma- bi- le ci- glio- ri- den- te, e pla- ci- do

60

Pie- no d'a-mor _____ di giu- bi-lo, pic- no d'a- mor _____ di giu- bi-lo scor-

- da- to _____ di mie _____ la- cri-me Be- ne- di- rò il pe- nar. _____

65

Scor- da- to _____ di mie la- cri- me Be-

70 *D.C.*

- ne- di- rò pe- nar, _____ be- ne- di- rò pe- nar. *D.C.*